

ANOTHER NEW OPERA GIVEN

THE FIRST PERFORMANCE OF
"KÖNIGSKINDER"

Engelbert Humperdinck's Fairy Opera
sung for the first time on any stage
A Mystic and Symbolical Story Set
to Dainty Poetic Music—Gertrude
Farrar Paints a New Stage Picture.

Considerably more than a year ago
it was announced that the Metropolitan
opera house had secured the right to
produce for the first time on any stage
an opera by the composer of "Hänsel
and Gretel" and that this work would
be brought forward in English last season.
It was even asserted that it would
be given at the New Theatre. However,
the impresarios could not govern the
inspiration of the musician and the score
was not completed in time for performance
last winter.

The delay in finishing the instrument-
ation retarded the writing of the English
text by Charles Henry Meltzer. In fact
that was kept back so long that the
libretto of the opera were not obtained
until yesterday morning. These and
other obstacles led to the abandonment
of the original plan to produce the opera
in English and the singers learned it in
German. More is the pity, for if ever
there was an opera of which every word
needs to be understood this is it. If
it had been done in English perhaps
the words might have been made intelligible
and perhaps not, but at any rate
an attempt would have been made in the
right direction.

This consideration, however, may be
set aside for the present. The record
is that "Königskinder," a fairy opera
in three acts, text by Ernst Rosmer and
music by Engelbert Humperdinck, was
performed at the Metropolitan Opera
house last night for the first time on any
stage. It is true that some years ago
Mr. Humperdinck wrote some music to
be played in its spoken form and that
he has preserved parts of this in his opera.
But the retention of two preludes and
a children's march can hardly deprive
the musician of the credit which can
be claimed for the development of an
entirely new drama from some three or
four melodic themes. The work is, in
essentially a new creation and Mr. Hum-
perdinck should have honor where honor is
due.

The history of the inception and expan-
sion of this music was given in this news-
paper on Sunday, and with it was provided
a sketch of the story of the play. For
the sake of to-day's record it may be
said that this fairy tale tells of the wan-
dering of a King's Son, who sets out in
search of adventure, who meets a *Goose Girl*
in the forest, falls in love with her
and calls her his queen. A Witch has
foretold that the person who enters the
gates of Hellabrunn at noon of a certain
day shall be the monarch of the place.
The King's Son, having failed to get the
Goose Girl away from the Witch, who
holds her enchanted, goes to Hellabrunn
and is made a viceroy by the silly
people, who do not recognize his royalty
only the little daughter of a brewer-maker
perceives this.

At the stroke of twelve the gates are
thrown open, and the *Goose Girl* enters,
to be clasped in the arms of the King's
Son. Both are forthwith thrust out by
the enraged Hellabrunn people. They
wander in the winter woods, are lost and
starving. They come again to the place
where they originally met. The Witch's
hut is occupied by others. They knock
in vain, they beg for food and rescue,
a poisoned key is handed to them. They
exit and under the same tree where
they first loved, then the *Spielmann*,
a fiddler, who had perceived their royal
nature, and the children of Hellabrunn,
led by the *Broommaker's Daughter*,
come seeking for them and find them
lost forever. The *Spielmann* sings their
dirge and the children bear them away
on a bier.

The story of "Königskinder" belongs to
a class of literature in which Germany
is particularly rich. Those who have
bestowed any attention on the fiction
of the land beyond the Rhine know that
it arrays itself in several clearly defined
classes, to wit: a subdivision which deals
with characters of daily life, that marked
by special tendencies in art, literature or
society, and lastly, the imaginative or
fantastic.

In the first two departments Germany
is indeed poorly equipped. She has no
Thackeray, no Dickens, no Flaubert,
no Balzac. She has not even a D'An-
tonio. Goethe's "Wilhelm Meister" is
didactic to the verge of deadness, and
his "Elective Affinities" is merely a ser-
mon in favor of a rotten religion. But
in the imaginary world of Tieck, Hoff-
mann and Chamisso Germany is un-
surpassed. Here too her fiction lends
itself to a subdivision. Her fantastic
tales must be divided into those which
seek to inculcate doctrine and those which
seek only to fascinate or astonish.

When the excellent Teuton essays to
teach in the guise of a tale he becomes
exceedingly mystic, visionary and some-
times unintelligible. We have met with
some of his excursions into the realms
of fantastic fantasy in such works as
"The Hunchback of Notre Dame" and
"The Sorcerer's Apprentice." The typical
German, who has about as much imagi-
nation as an ostrich, greets the sym-
bolical plays of the Germans with a grave
expression of tender appreciation.

Possibly he will so accept the disclosure
of a German idealism and senti-
mentality in "Königskinder." The play
is a glorious compound of the two, and
it is wholly to that part of our
"fantasy nature" which is most deeply
affected by the artistic publication of noble
sentiments. The composer has received
the message of the author with reverence
and has endeavored to embody in his
music the underlying moral of the drama.
There is a heroic and admirable en-
deavor to get a mighty uplift. If you
feel that you are millions of miles
away from the true atmosphere of
the thing, for you there is no Lorelei
and the Braehensels is just a rocky hill
with nothing more.

But all is said and done the thing has
been done. For although we Americans
are as much ashamed of our better
selves as the English are, and while we
historically pool our own emotions, we
are nevertheless not fail to understand
the imaginative satire of Elsa Bernstein
and the nobility of a huckstering com-
modity to perceive the royalty of two
worlds because they were pris-
oned in bodies not clothed with purple
and gold. It is exactly why it has to be a musi-
cal drama that it is difficult to say. But
it is very true to find it done in
the hands of themselves. Yet here we
begin to find the presence of a penetrative
inspiration in a sort of wandering Hans

Sachs. As for the wisdom of the child,
that goes without saying. Any child
which is not nursed from its cradle by
"social position" can pick out a kingly
nature, disguised though it be in rags.
The advantage of this kind of child is
that many years have not been spent
in teaching it that cheap clothing is the
badge of degradation. This worldly
wise child does not appear in the German
symbolic drama. There all children are
as wise as the fairies are.

It seems that when this drama was
produced in Germany it was bitterly
attacked by Friedrich Rösch in the *Allge-
meine Musik Zeitung*. He said it was
"un-German in the construction of the
language, un-German in its tendency,
un-German in its incredible pornography."
Let us hasten to declare that we do not
believe a word of this. The treatment
of the scene in which the *Goose Girl* be-
comes the beloved of the King's Son is
undeniably stupid in treatment. The
struggle under the wreath and the un-
availing tears after it is broken are
examples of German symbolism at its
worst. A Frenchman would have touched
this scene with airy and enchanting
frankness. But there are minor inci-
dents to which the irate Berlin critic may
have referred. There is an unusu-
ally fully erotic dancelike in Act II, but she
is quite evanescent. She cannot be re-
garded as characteristic of the drama
as a whole. The work is idealistic and
symbolical, and it is going to call for
a good deal of kindly imagination, of
willing surrender to the literary premises,
on the part of this public.

This surrender ought to be greatly
facilitated by the general charm of Mr.
Humperdinck's music. As in the tragic
score of "Tristan und Isolde," the mar-
vellous music of Wagner's second act
transforming philosophic hair splitting into
supreme poetry of passion, so here we
shall find that in certain moments the
strong pinnacles of song wait a somewhat
lame and halting symbolism into the
aerial regions of glorious dreams.

The score is one of those which the
Germans classify as "all theme." That
means that it is made, as those of Wagner
are, out of numerous representative
melodic fragments. A thematic hand-
book like those manufactured by Von
Wolffgen for the Wagner works would
not be amiss. But the general public is
easily satisfied in this matter. If it
recognizes three or four of the most im-
portant motives it is content.

And it is by no means incorrect in its
attitude. The enjoyment of a thematic
music drama does not and cannot rest
upon a tabulation of the various themes
which are used in review. The composer
who comprehends this method devises
his themes to characterize certain per-
sons and to indicate certain dominant
thoughts in the play. They should do
this without the help of nomenclature.
They must create the necessary musical
atmosphere, whether we perceive their
separate entity or not. It is very help-
ful to our enjoyment to know them; but
we should not be bereft of all pleasure
if we do not. Therefore this account of
the lyric "Königskinder" shall make no
attempt to furnish forth a catalogue of
all the musical themes. There are a few
which are so significant that they must
be mentioned. Some of them are heard
in the preludes to the different acts.
Others are episodic and still others are
intrinsically scenic. The attentive hearer
will easily identify those of the most
pregnant significance; the others play their
parts in the score without our obtrusion
upon the analytical consideration.

The first theme of importance, heard
when the curtain rises, is played in an
extended elaboration by the flute alone.
It is the theme of the *Goose Girl* and it is
heard frequently throughout the opera.
When the *Goose Girl* leans over the trough
under the pump and seeing her inverted image
in the water exclaims, "How beautiful I
am," we hear this theme in inversion, and
this new and captivating melody endures
in the score as the motive of the maid's
beauty.

The love theme, given out at the be-
ginning of the first prelude, is repeated
just before the entrance of the King's
Son. It is his motive and it is frequently
heard. But here again Humperdinck has
shown his musical skill and poetic imagi-
nation in the use of development. The
last three descending notes of this theme
are utilized to build up much of the sen-
timental melody of the score, and they
become an integral, indeed the govern-
ing, sequence of the love motive which
makes its appearance in the score. The
first two notes of the theme are the first
twelve of the hero and heroine's love
act. This motive is tender and graceful.
It appropriately represents a youthful
and romantic attachment rather than the
grand and tragic passion of world stained
experience.

In the second act, when the gates open
and the *Goose Girl* enters crowned, al-
though the populace is expecting impos-
ing royalty, the people jeer at her, crying
"The Gänsemagd," to these final three
notes of the love theme. This is a piece
of musical sarcasm which one would
hardly expect from this gentle minded
composer. It is a stroke of clever de-
velopment.

In the early part of the first act we hear
a theme consisting of repeated alterna-
tions of two chords lying a semitone apart.
This is the theme of the Witch and refers to
the spell under which the Witch holds the
Goose Girl. When the King's Son begins
Goose Girl. When the King's Son begins
his address to the *Goose Girl*, "Maiden,
why a woe mouth thou hast," we hear
this theme on which the first prelude
chord rests, to wit, the "wanderlust,"
and this is used to develop some of the
finest passages in the score. When she
asks him, "Is this a sword?" the theme of
the sword appears. It is a flippant little
motive because, as he tells her, this sword
has never accomplished anything.

In the dialogue between the *Girl* and
the King's Son about his rank the theme
of royalty appears, and of this much is
afterward made in the score, especially
when the dense Hellabrunners fail
to perceive the true nature of the King's
pair. This theme is united at times with
that of the "wanderlust" to indicate the
results of the going forth of the King's
Son, and again with other themes. There
is a motive, of course, for the wreath, but
it plays no sustained part in the score.
When the Witch prophesies the advent of
a king there is a prophetic theme, and this
is heard again in the second act when the
hour of noon arrives.

These are the chief thematic elements
which are subjected to repetition and
development in order to build up the
psychologic materials of Humperdinck's
score. The prelude to the second act
is constructed out of the march of the
Hella festival and the march of the
children and this scenic music is freely
used in the third act. The prelude to
the third act is founded on the phrase
which the *Spielmann* exclaims "Ruined
and dead!" and on the melody of his last
song, which is the climax of the act, if
not of the entire opera. The other
musical materials of the second and third

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acts are derived from ideas set forth in
the first act and will be readily recog-
nized by music lovers of this generation,
accustomed, as they are, to the thematic
method of building opera scores.

A greater question is whether the
thematic materials of the composer lend
themselves readily to the plastic mould
of a melodic shape fitted to embody the
emotional development of the poem and
also to provide it with the requisite out-
ward beauty. This question can be un-
hesitatingly answered in the affirma-
tive. A more flexible thematic scheme
it would be difficult to conceive. In so
far as its adaptability to the passing
moment is concerned, it resembles the
larger and more splendid plans of Wagner.

The welding of the various melodic
fragments into a fluent and cohesive
stream of lovely music is masterly. And
what is of importance quite as great as
this is the fact that the weaving of the
motives either in the general mass of
scenic music or in the complex utterances
of contrapuntal logic invariably results
in poetic expression. It produces music
which stimulates the imagination and
enables it to enter into the significance
of the scene.

It is indeed necessary that it should
do this, for never has there been on the
local stage a lyric play in which a knowl-
edge of the meaning of the poem was
more essential. Without it the whole
thing must fall to the ground. The story,
as we have noted, is purely symbolical.
If it is to be regarded as anything else
it becomes veritable nonsense. To re-
ceive it with the complacent posture
of the literal mind must cause it to be
clothed in ridicule.

In these circumstances it was more
than the proverbial thousand pities, it
is actually deplorable, that the "enter-
prising" manager of the opera house did
not have liberators of the opera ready
for public distribution in advance of the
production. It is not at all conducive
to public enjoyment for an audience to
bury its manifold nose in a printed text
during the presentation of an opera or
else go without an inkling of the meaning
of broken wreathe shattered crowns
and kingly children who cannot get
enough to eat.

Through the aid of an acquaintance
with the text one readily perceives the
solid merits of Mr. Humperdinck's music.
It has graphic power, poetic feeling and
dramatic character. It is different from
the music of "Hänsel and Gretel" be-
cause the story is different. Because
the new subject calls for a more subtle
fancy, a more delicate technique and more
refinement in touch than the old one we
must not censure the musician for not
investing the dramatic ideas in such
primitive colors as those of his earlier
opera. The melodic line in "Königsk-
inder" is more daintily carved than
that in "Hänsel and Gretel," and doubt-
less this will compel a longer delay in
the general acceptance of the opera by
operagoers, who above all things ask for
a very plain story and much sustained
vocal melody.

This brings us to another considera-
tion of serious nature. The method of
composition employed in the construction
of this work has led the musician to
entrust all his extended melody to the
orchestra. His voice parts rarely fall
into the long graceful curves of old
fashioned song. His people converse
much of the time in short tuneful phrases,
while the orchestra carries forward the
melodic panorama whose pictures are
composites of the ever recurring and
shifting themes. Scenic music, as we
have said, does sometimes enter, and so
do vocal passages of extended melody.
But the latter are not numerous.

The most dangerous defect of the
whole work is the weakness of the second
act. It is true that the first act lacks
importance because its logical develop-
ment ends with the departure of the
King's Son. Both dramatic and musical
construction call for the termination of
the act at this point, but it was necessary
that at some time before Act II the *Spiel-
mann* and his two companions should
enter and that the Witch should utter
her prophecy. In order to reach this
a completely new musical progress has
to be begun, and it is inferior to that
which has gone before, and this intro-
duces an unfortunate antithesis.

of thematic development relieved by
scenic music is not to be measured by
the standards customarily applied to
operas devised on the recitative and air
scheme. In the latter the "gems" are
readily picked out, and they are placed
there for that purpose. In the former
it is the aim of the composer to avoid
all appearance of baking musical sweet-
meats, and to create the illusion of dra-
matic moods forced into passionate lyric
utterance.

Judged by this standard we must award
to Mr. Humperdinck a high measure of
praise. We are compelled to regret the
inherent and almost fatal weakness of
his second act, but we must admit that
a dramatic composer cannot make bri-
lliant disconnection in emotional develop-
ment, but is otherwise crowded with
charming fancies and lyric pictures which
the mind will gladly cherish. His last
act is one of the most beautiful that have
been revealed to the contemporaneous
operagoer. But to gain for it wide ap-
preciation is going to call for a fine sensi-
bility, a willing acquiescence in the sym-
bolic premises of the story, and an un-
usual sympathy with the poor but honest.

The production was a credit to the opera
house. The scene of the first act recalls
glimpses of the hoary mountains caught
from the depths of the Black Forest, and
when the curtain rises on the third act
and shows us the same scene buried in
snow, the effect is touching. The per-
formance was generally excellent. Ger-
trude Farrar as the *Goose Girl* has added
to her repertoire a rôle which she will
not soon relinquish. Considering it in
all its aspects it is Miss Farrar's loveliest
achievement. She looked ravishingly
sweet and youthful, she acted with more
imagination than she has ever before
displayed here, she conveyed an impres-
sion of genuine sincerity, and she sang
her music with more discretion than she
has recently shown in that of other scores.
Her impersonation is a new and enchant-
ing portrait in her gallery, and she will
rightly claim that she "created" the rôle.

Mr. Jaddewick as the King's Son sang
his music well and acted in a masterly style.
His role was not subtle, but in his despairing
youthful cry when shut out of the hut in the third act
there was one touch of human nature.
Mr. Gortz, sterling artist as he is, made
a fine figure of the *Spielmann*. Miss
Homer was a very competent Witch, and
the other members of the cast discharged
their duties well. Mr. Hertz conducted
with great enthusiasm, and the orchestra
did justice to the score. The cast:

King's Son, Hermann Jaddewick
Goose Girl, Gertrude Farrar
Spielmann, Otto Gortz
Witch, Miss Homer
Broommaker, Adam Albert
Broommaker's Daughter, Edna Weiss
Hellabrunn People, Mr. Phil Costa
Fiddler, Florence W. Schuman

BROKE BELASCO'S RULE.

Ellen Terry Passes Flowers Over the Foot-
lights to Edith Taliaferro

Ellen Terry attended the matinee
performance of "Belasco's Sunbuck
Eyes" at the Booth Theatre yesterday
and broke David Belasco's strictest rule.
She passed a bunch of roses over the
footlights to Edith Taliaferro.
Miss Terry attended the performance
with Miss Margaret Anglin. She was so
pleased with Miss Taliaferro's playing
of *Rebecca* that she asked permission
of the management to have the roses
passed over the footlights. She was
informed of the rule, which never has
been broken in any of Mr. Belasco's
theatres.

"I'm disappointed, but I'll find a
way," she said.
Miss Terry resumed her seat. After
the many curtain calls at the end of the
third act, while Mrs. Taliaferro was on
the stage alone, Miss Terry walked down
the side aisle to the footlights and calling
Miss Taliaferro to her, laid the roses at her
feet.

NEWS OF PLAYS AND PLAYERS.

Miss Bernhardt Not to Give "Phedra"
on same Night With "Judith."

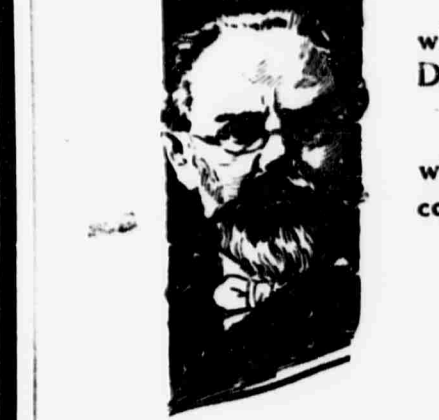
At the final dress rehearsal yesterday
of "Judith," Miss Bernhardt decided not
to give "Phedra" the same evening as
"Judith," which itself will play three hours.
It has therefore been decided to include
the second act of "Phedra" in the com-
posite bill to be given on Saturday night
in connection with one act from "Fedora,"
one act of "L'Aiglon" and one act of
"Camille."

Law Fields has completed the cast for
his new spectacular musical review "The
Henpecks," in which he is soon to appear
himself at one of the leading Shubert
Broadway theatres. "The Henpecks"
is on the order of "The Midnight Sons,"
"The Jolly Bachelors" and "The Summer
Widowers."

Miss Hazel Dorn, who has sung leading
roles in George Edwards's London Gaiety
Theatre company for several seasons,
will arrive on the steamship Cedric to-
morrow to begin rehearsal of the rôle
of *Angela* in Klaw & Erlanger's produc-
tion of "Gay Claudine," by C. M. S. Mc-
Lellan and Ivan Caryll.

Henry W. Savage has selected James
Lackaye for an important rôle in Rupert
Hughes's farce "Excuse Me." Rehearsals
will begin immediately. The play is
scheduled for production the middle of
January.

William Ast, an American, 22 years
old, conducted the orchestra of "Naughty
Marietta" at the New York Theatre last
night. He is a native of New York City.
He assumed the baton because Gustava
Merella, who has been directing, is busy
with the rehearsals of the new musical
production "The Maestro's Masterpiece."



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"I am astonished in the highest degree to discover in the little Grand
Mignonne of the firm of Wm. Knabe & Co. an instrument which
in fullness, power and sympathy of tone as well as in the possibi-
lities of tonal modulation through its action has no equal; and through
these combined qualities it impresses me as a real wonder of
piano construction."

E. HUMPERDINCK.
December 17, 1910.

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POSSART PORTRAYS SHYLOCK

STIRRING PRESENTATION OF
"MERCHANT OF VENICE"

Distinguished German Actor Shows the
Jew as Animated Almost Entirely by
Religious Hatred—Avarice Entirely
Lacking in the Picture He Revealed.

Ernst von Possart appeared last night
at the Irving Place Theatre as Shylock
in "The Merchant of Venice." It is perhaps
the rôle with which his fame is most
closely associated. Critics have said his
achievement as the Jew that Shakespeare
drew has impressed itself so ineradicably
on his dramatic methods that some of its
features are recognizable in all his por-
trayals.

It is a performance masterly enough
to influence any actor's style. It lacks
physical grandeur for Herr Possart, in
spite of his high heels, is dumpy in figure.
But it possesses every other distinction.
It is founded on the noblest traits that may
exist in the character of Shylock. It is the
slights to his religion that enrage the
Jew, and Herr Possart's Shylock who
supplies no incentive to his actions.
He is an elementary figure in the violence
of his hatred against those who have
traded his race and his God.

He blames not the knife with which
he will carve the flesh near Antonio's
heart. Like an outraged prophet of
Israel, he bemoans the flight of *Jezebel*.
He shows himself at the windows at the
close of the daughter of his house than
the Jew who takes with her. Perhaps
the note of pathos is deepest that the ring
he had of *Leah* which he has given to
his daughter, with the Christian who
stole his daughter. The touch of paternal
affection was exquisitely tender when
he cautioned her to keep her husband
and the maskers recoiled outside.

His dignity in the trial scene bespoke
the elevated satisfaction that the justifi-
cation of his plan to avenge his people
had brought to him. Of personal triumph
there was scarcely a trace. His noble
sense in rejecting the payment of the
debt three times precluded such a treat-
ment of the later scenes. His demand
afterward for the ducats seemed only
an incident of the crushing humiliation
that the port *Potia* had prepared for
him.

He never appeared less admirable
than he did in this scene last night,
which was the direct result of the con-
trast between the pettiness of her sub-
servience and the might of the *Shy-
lock* that Herr Possart represented. Frau-
lein Lasky acted the heiress of Belmont
uncommonly well, but Herr Possart
dwarfed the character completely.

SALMAGUNDI CAROLS.

Christmas Tree at the Club and Music
With the Artists.

There was a Christmas tree at the
Salmagundi Club last night and gifts
were exchanged by lot among the mem-
bers. The event of the evening, however,
was the singing of Christmas carols by
the boys of the choir of Trinity Chapel.
The club's gallery was lighted by the
miniature lamps on the Christmas tree
alone when the vested choir entered and
under the direction of Felix Lamond, the
choirmaster and organist of Trinity Chapel,
sang the "Holy Night," "Good King
Wenceslas," "Good Christian Men, Re-
joice" and Gounod's "Nazareth."

These carols were sung in the half light
of the gallery and with beautiful effect.
The little cherubim who took part in this
musical programme showed very human
traits later when they sat down to a ma-
terial meal in the grill room.

There was a rival choir, under the
leadership of Mr. Barstow, who scarcely
ceased to sing a new song about Mary
who ate an oyster and other things in
excess of her capacity.
After the musical numbers the Christ-
mas tree was denuded. Every one got
something and some others got more.
The clubhouse was crowded.

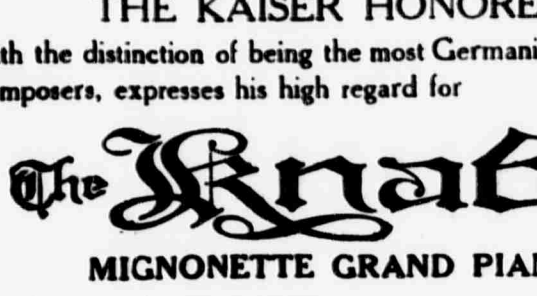
Prof. Engelbert Humperdinck Composer of Hänsel and Gretel and Königskinder

HIS NEW OPERA

which had its first performance on any stage yesterday,
December 28th, and whom

THE KAISER HONORED

with the distinction of being the most Germanic of German
composers, expresses his high regard for



The Knabe Mignonne Grand Piano

in the following characteristic tone:

"I am astonished in the highest degree to discover in the little Grand
Mignonne of the firm of Wm. Knabe & Co. an instrument which
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Convenient Terms. Liberal allowance on pianos taken in exchange.

Wm. KNABE & Co. 5th Av. & 39th St.

"THE MESSIAH" SANG.

The Oratorio Society's Annual Christmas-
tide Concert.

The Oratorio Society gave its seventy-
eighth performance of Handel's "Messiah"
last night in Carnegie Hall. During the
thirty-seven years of its existence this
society has always stood for the best in
this city in the rendering of larger choral
works, and its annual Christmas-tide per-
formance of Handel's time enduring
oratorio ever brings anew an impressive
musical and religious utterance all its
own, both to music lovers of a cultured
taste and to those who may only rever-
ence the highest things in musical art.

Last evening the chorus and its di-
rector, Frank Damrosch, were assisted
in a performance of much beauty by the
New York Symphony Orchestra. Frank
Healy, organist, and the following sing-
ers in the solo parts: Bernice de Pasquale,
soprano; Christine Miller, contralto; Reid
Miller, tenor, and Horatio Connell, bass.
A change again being made in the base, as
at the previous Tuesday afternoon con-
cert, for Arthur Middleton, who owing to
indisposition was unable to sing.

Of the choir's singing last evening
it can only be said that it was according
to its traditions, both in harmonious
treatment and in making clear and im-
pressive the exalted character of the
fluent and powerful choruses.

Among the solo performers Mr. Miller
was a happy selection, for he sang his
parts with an adequate voice and correct
style. Reid Miller, a young man who
has a lovely voice and sang in commend-
able manner.

Gounod's Kisses to Puccini.

Puccini, the Italian composer, who
came here to assist in the first production
of "The Girl of the Golden West" in grand
opera, called for his home yesterday
at the Carnegie Library. A dozen
of the singers of the Metropolitan were
at the pier to see Puccini off and kiss him
good-by. The salutes were on the cheek,
and among those who swarmed them with
the flowers and powerful choruses.
The barytone, and Scotti, the basso.

Got Cape Race at 1,000 Miles.

The Cunarder *Carmania*, from the
Mediterranean for this port, apparently
made a record. She announced her posi-
tion at 2 o'clock yesterday morning as
1,000 miles southeast of Cape Race. That
means that she picked up Cape Race by
wireless with her powerful sending appa-
ratus at a distance mentioned. She
and the *Corona* are the only two trans-
atlantic liners that are equipped to send
so great a distance.

American Philosophical Association Elects Officers.

PRINCETON, N. J., Dec. 28. Prof. F. J.
E. Woodbridge of Columbia University
was to-day elected president of the Ameri-
can Philosophical Association, which is
holding its annual convention here. Prof.
Walter T. Marvin of Rutgers was elected
vice-president and Prof. E. G. Spaulding
of Princeton secretary and treasurer.
It was decided to hold the next annual
meeting at Harvard.

Kenneth Dows Inherits \$1,100,000.

WHITE PLAINS, Dec. 28. Under a de-
cree of Surrogate Millard filed to-day
the accounts of Tracey Dows and Richard
M. Hoe as guardians of Kenneth Dows
are confirmed and Mr. Dows will now re-
ceive at the City Hall under after New Year's
day the \$1,100,000, his share in the estate
of his father, David Dows, Jr. Kenneth
Dows, who has just reached his majority,
has a country residence at Irvington, but
is now living with his mother in Switzer-
land.

Mayor on the Job as Usual.